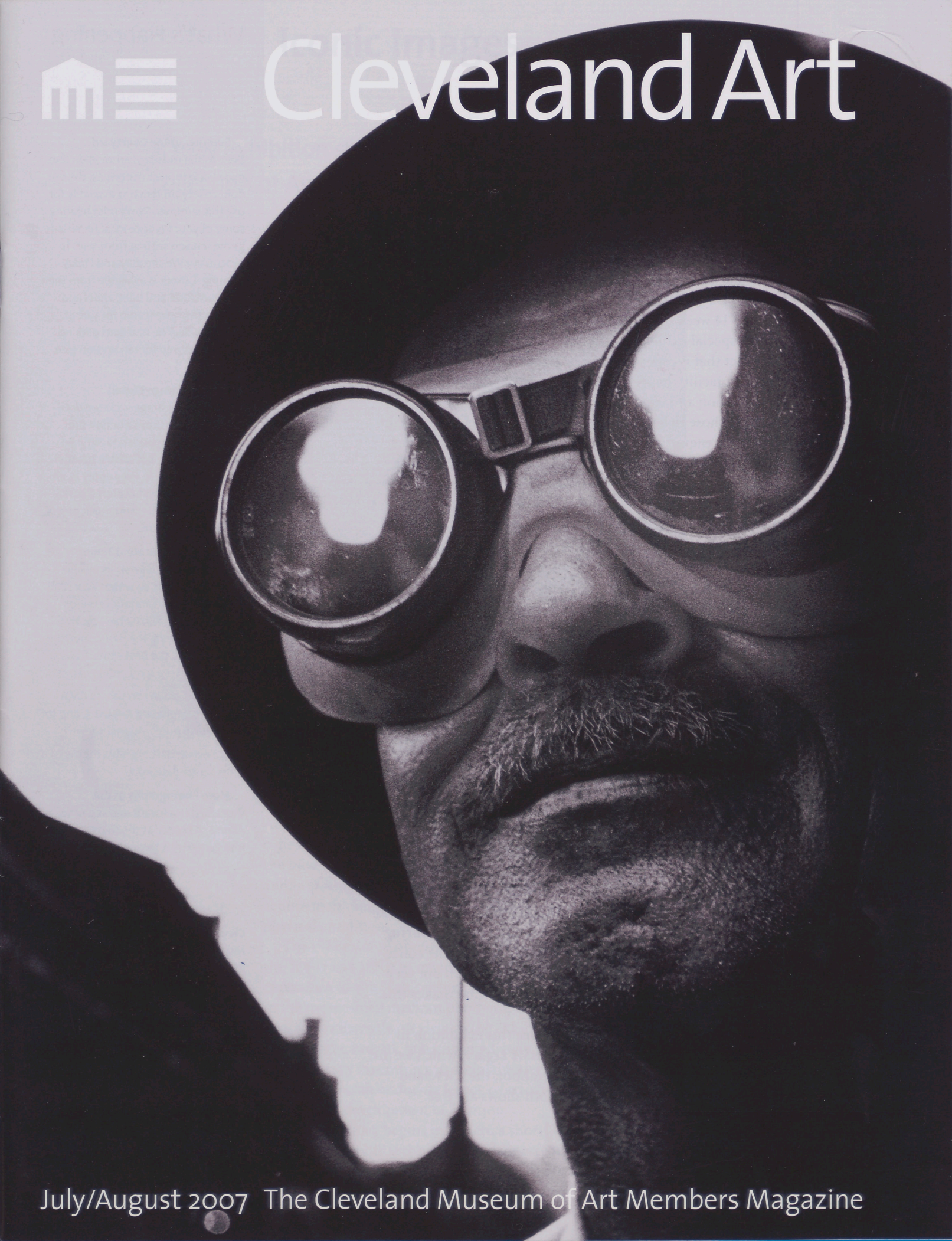




# Cleveland Art



July/August 2007 The Cleveland Museum of Art Members Magazine



## Thanks for a terrific spring with Monet; welcome to a summer of photography

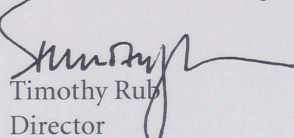
Dear Members,

Thank you, Cleveland! *Monet in Normandy*, which closed after Memorial Day, drew nearly 140,000 visitors to University Circle during its 14 weeks at the museum. This was one of the best-attended special exhibitions presented here during the past decade, a fact that is especially gratifying given that only a small part of our facility has remained open during the first phase of our renovation and expansion project. We are also grateful to those who chose to become members of the Cleveland Museum of Art or to renew their membership during the course of the exhibition. We are now more than 23,000 strong, an increase of more than 50 percent since a year ago. Thank you, again, for your support, which is greatly appreciated and vitally important at this critical moment in the history of this institution.

Please make time in your schedule to visit the museum this summer to see the first of several exhibitions we will be presenting during the next year that highlight some strengths of our own collection. *Icons of American Photography* offers a compelling survey of one of the newest and most "modern" artistic media. Invented in the late 1830s, photography has had a brief, but extraordinary history. It has changed how we see the world in ways that are both pervasive and profound, and altered the history of art in ways that we are only now coming to understand.

The Cleveland Museum of Art was slow to embrace photography and to make it a focus of its collecting activities. But when the museum decided to move in this direction, it did so with considerable verve and determination. Significant gifts during the early years blessed us with works by some of the leading figures of American photography, such as Edward Curtis, Paul Outerbridge, and Alfred Stieglitz, but it was not until the 1980s that curator Tom Hinson and director Evan Turner set their sights on building a major collection. Today, the museum holds more than 2,200 original prints and more than 2,700 photographs, spanning the history of the medium and featuring key works by major figures. Like most other areas of the collection, our holdings of photography are relatively small but very important, representing a superb summary of what makes this medium so fascinating and so significant.

Make it a summer of photography—see this exhibition in our own galleries as well as *Ansel Adams: A Legacy*, which we are co-presenting in the galleries of our neighbor, the Cleveland Institute of Art, through August 19. Both shows are free.



Timothy Rub  
Director

### ● Summer in the Courtyard

Even as the museum renovation and expansion project continues, the outdoor courtyard remains available for use this summer. Don't miss hearing some of your favorite local musicians in the relaxed setting from 5:00 to 9:00 every Wednesday and Friday evening. Dinner is available from the Museum Café and beer, wine, and other refreshments are for sale at bars outside. The museum parking garage is closed for renovation (see below).

### ● Parking Garage Closed

The museum garage is closed until mid-October as construction proceeds on the expanded facility. Additional parking is available nearby in University Circle. Fees apply at all locations. On-street metered parking is also available, and much of it is free after 6:00 p.m.

### ● VIVA! & Gala Around Town

Full 2007–08 series details will be announced soon, so watch your mailboxes for season announcements and brochures. Subscribers receive priority by having the first opportunity to secure the best seats. Concerts sell out, so send orders early!

New subscriptions on sale to CMA members beginning August 3, and to the general public August 14.

Visit [clevelandart.org/viva](http://clevelandart.org/viva) for the most up-to-date info.

### ● More Photography at CIA

Cross East Boulevard and see *Ansel Adams: A Legacy* at the Cleveland Institute of Art, through August 19.

### Cleveland Art: The Cleveland Museum of Art Members Magazine

(ISSN 1554-2254)

Vol. 47 no. 6, July/August 2007  
Published monthly except June and August by the Cleveland Museum of Art at Cleveland, Ohio 44106.

POSTMASTER: Send address changes to *Cleveland Art: The Cleveland Museum of Art Members Magazine* at the Cleveland Museum of Art, Cleveland, Ohio 44106. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio.



# Iconic Images

A new exhibition showcases the museum's stellar collection of American photography



Margaret Bourke-White (American, 1904–1971). *Terminal Tower*, 1928. Gelatin silver print; 49.4 x 37.2 cm. Gift of Huntington Bank 2003.361

## EXHIBITION

*Icons of American Photography*  
Through September 16. Free  
tickets required.

Actively built since the 1980s, the Cleveland Museum of Art's cohesive, carefully selected photography collection chronicles the medium's fine art history, highlighting major movements and important figures. The collection emphasizes artistic achievement, ingenuity of technical solutions, and superior physical condition.

The evolution of photography from a scientific curiosity in the 1840s and 1850s to one of the most potent forms of artistic expression in the 20th century is particularly well represented in the museum's American photographs—more than 100 of which are currently on view in the exhibition *Icons of American Photography*. Indeed, one is immediately struck by how this revolutionary invention was so instinctively and imaginatively used to create an enduring legacy of artistic triumph while recording the development of a nation.

This epic story begins in America shortly after the first practical photographic technique, the daguerreotype, was revealed to the world by the Frenchman Louis Daguerre in 1839. From



1840 to the mid-1860s, this captivating process—in which unique, crisply distinct images were formed on a mirror-like surface consisting of a copper plate covered with highly polished silver, coated with silver iodine, and developed with vapor from heated mercury—was the technique of choice to meet the ever-growing demand by the general public for likenesses of family and friends. The proliferation of early portraiture in the 1850s, intimately personal and honest in composition, is traced through cased images by various photographers, some unidentified and others well known. Albert Sands Southworth (1811–1894), a druggist, and Josiah Johnson Hawes (1808–1901), a carpenter and self-taught itinerant painter, formed a partnership in Boston in 1843, ultimately becoming the premier American daguerreotypists of the 19th century. Experts in both the aesthetic and technical aspects of daguerreotyping, they patented several improvements and innovations, including the perforated template and sliding plate holder used to make sequential exposures. This most difficult of portrait models was used to render the unidentified sitter in *Medallion Portrait of a Woman* (c. 1850) in a variety of poses, expressions, and moods—a degree of animation rare for the period. Portraiture, however, dramatically changed as technologies improved to accommodate larger sizes, easy reproduction of multiple prints from a single negative, and commercially available negative and print papers. The daguerreotype gave way to salt, albumen, and then gelatin silver prints.

*Icons of American Photography* presents an expansive cataloging of the nation's population, ranging from politicians to anonymous children, drought-stricken farmers to factory workers, celebrities and models to everyday people, all providing a glimpse of who we were and who we have become. For more than 50 years, James VanDerZee (1886–1983) produced

Albert Sands Southworth  
(American, 1811–1894) and Josiah  
Johnson Hawes (1808–1901).  
*Medallion Portrait of a Woman*,  
c. 1850. Daguerreotype, whole-  
plate; 20 x 15 cm. John L.  
Severance Fund 2002.30







portraits that embodied the spirit of Harlem. From the 1920s to the 1940s he was the neighborhood's most popular and prolific photographer, his camera capturing people from all walks of life. The two figures in the engaging photograph *The Tall and Short of It* (1926) were typical of the glamorously well-dressed people he photographed in his studio, filled with elaborate backdrops and accessories.

Another longstanding interest of photographers has been the landscape—from natural vistas of the American West to dense, urban environments of the industrial Midwest and East. In 1859 Charles L. Weed (1824–1903) made the first photographs of the wild and breathtakingly beautiful Yosemite region in California. About five years later, he made the expansive view in *Yosemite Valley from Mariposa Trail* (c. 1865) with a mammoth plate (roughly 17 x 22 inches) wet collodion glass negative. Exactitude of place and atmosphere was gorgeously rendered by this highly demanding technique in which a mixture of nitrated cotton dissolved in ether, alcohol, and other chemicals was poured onto a sheet of glass. From the mid-1850s to the mid-1880s, this was the most commonly employed photographic process, although it posed a tremendous challenge by demanding the constant presence of a nearby darkroom—even in the most remote locations—so that the collodion plate could be prepared, exposed, and developed promptly while still moist. Thus 19th-century western scenic panoramas and exploration photographs made on government surveys become all the more remarkable.

The photographer's urge to document the country's industrialization is perfectly rendered in Margaret Bourke-White's (1904–1971) most popular image of Cleveland's famous architectural landmark, *Terminal Tower* (1928). This photograph shows the tower at the apex of a visual pyramid, as if ascending

Charles Leander Weed (American, 1824–1903). *Yosemite Valley from Mariposa Trail*, c. 1865. Mammoth albumen print from wet collodion negative; 39.7 x 51.7 cm. John L. Severance Fund 2002.43

Below: James VanDerZee (American, 1886–1983). *The Tall and Short of It*, 1926. Gelatin silver print; 19 x 12.1 cm. The Jane B. Tripp Charitable Lead Annuity Trust 1999.55





from a smoky pit, flanked by the Detroit-Superior Bridge and the smokestacks in the Flats. The tower (then the second tallest building in America) seems to symbolize Cleveland's industrial power and meteoric rise from a small settlement on the banks of the Cuyahoga River to one of the most modern, progressive cities in America.

The exhibition also includes landmark photographs illustrating other major stylistic trends. The soft-focus, atmospheric qualities of pictorialism are apparent in *Julia Hall McCune* (c. 1897) by Clarence H. White (1871–1925) and *Rodin—The Thinker* (1902) by Edward Steichen (1879–1973). These dream-like works contrast with sharply focused, distinctly printed modernist compositions emphasizing geometric forms in *Black and White Lilies III* (c. 1928) by Imogen Cunningham (1883–1976) and *Dunes, Oceano* (1936) by Edward Weston (1886–1958).

In the 1940s and 1950s, inventive and influential photographers such as Harry Callahan (1912–1999), Minor White (1908–1976), and Aaron Siskind (1903–1991) began to define an important mode of contemporary photography by isolating details from ordinary observable reality—be it tall grasses, old paint, or seascape—and transforming them into abstract compositions. In *Chicago 22* (1949), Siskind relied on the formal concerns of composition, texture, scale, and the elimination of illusion to turn a close-up view of peeling paint on a weathered wood wall into a visually engaging image of abstract shapes.

A new program funded by the National Endowment for the Arts to circulate portions of major U.S. museums' collections around the country was the genesis for this show. After its closing in September, *Icons* will be divided (due to light exposure restrictions) into two groups of 56 photographs, each traveling to two venues. Funding from this innovative federal program will enable the museum to share this remarkable visual record of America with a new and broader audience. ■■■

Aaron Siskind (American, 1903–1991).  
*Chicago 22*, 1949. Gelatin silver print;  
17.3 x 34.2 cm. Gift of Museum  
Members 1989.464





# In Good Company

## Highlights of the CMA's medieval collection go on view at the Bavarian National Museum in Munich



The museum's Late Gothic *Table Fountain* (Gift from J. H. Wade 1924.859) is a highlight of the Munich exhibition.

In addition to its many tourist attractions, there is certainly no shortage of great art in Munich, a city known as much for its Italian-inspired Renaissance, Baroque, and Neoclassical architecture as it is for its famous collections of antiquities, paintings, porcelain, and medieval artifacts. Visitors today are greeted by some of the most prized masterpieces of European art history, among them works by Dürer, Raphael, and Rubens.

Most of these collections were assembled, cherished, and augmented by successive generations of the ruling Wittelsbach dynasty. In the early 19th century the Glyptothek and the Alte and Neue Pinakothek were built to house the antiquities and paintings collections of King Ludwig I of Bavaria, who ruled from 1825 to 1848. The Bavarian National Museum (Bayerisches Nationalmuseum), founded on the initiative of Ludwig's successor, King Maximilian II of Bavaria (ruled 1848–64), and inaugurated in 1867, today houses a world-renowned collection of predominantly South German art from late antiquity to the early 20th century. Among its possessions are distinguished works of Early Christian, Byzantine, and Western medieval art from the Carolingian through the Late Gothic periods, including important works by the Late Gothic sculptors Nicolaus Gerhaert von Leiden, Tilman Riemenschneider, and Hans Leinberger.

A long history of institutional ties links the Bayerisches Nationalmuseum with the Cleveland Museum of Art: the Munich museum's director Renate Eikermann, for instance, was a member of the CMA's curatorial staff in the early 1990s. It is an honor and distinct pleasure to strengthen this relationship by presenting a selection of masterpieces from Cleveland's collection of Late Antique, Byzantine, Western medieval, and early Renaissance art at such a distinguished venue. After two weeks of installation overseen by members of our staff, the exhibition *The Cleveland Museum of Art: Masterworks from 300 to 1550* is now open to the public and will be on display in Munich until September 16, 2007, as the only European venue of its world tour.

Many of the masterpieces in this exhibition, which includes the late antique *Icon of the Virgin*, the *Jonah Marbles*, and five objects from the *Guelph Treasure*, as well as the *Dijon Mourners*, the Late Gothic *Table Fountain*, and Riemenschneider's *St. Jerome and the Lion*, are traveling abroad for the first time since their acquisition by the CMA. Viewing a selection of Cleveland's most famous medieval treasures in the company of related works at the Bavarian National Museum is a treat that no one traveling to Europe this summer should miss. ■■■



The Bavarian National Museum hosts the Cleveland exhibition *Sacred Gifts and Worldly Treasures*.



# Quintessentially British

Fine examples of the English watercolor tradition help to round out the museum's drawing collection

Thomas Gainsborough (British, 1727–1788). *A Herdsman with Three Cows by an Upland Pool*, mid-1780s. Watercolor, ink, and oil, heightened with white chalk ("Bristol lead white") on paper, varnished overall; 21.3 x 30.5 cm. Purchase from the J. H. Wade Fund 2006.156



The Cleveland Museum of Art holds a small but extraordinary collection of nearly 3,000 drawings. Strengths of the collection are many and wide ranging: masterful 16th-century Italian drawings by Michelangelo, Raphael, and Fra Bartolommeo; remarkable sheets by masters of the Northern Renaissance Albrecht Dürer and Albrecht Altdorfer; two splendid drawings by the consummate Baroque draftsman, Rembrandt van Rijn; exemplary 17th-, 18th-, and 19th-century French drawings by Claude Lorrain, Jean-Honoré Fragonard, Jean-Auguste-Dominique Ingres, and Edgar Degas, along with an exceptional collection of pastels by Degas, Mary Cassatt, Odilon Redon, and Auguste Renoir.

The collection also includes a few outstanding English drawings, among them J. M. W. Turner's atmospheric watercolor of Lake Lucerne, a delicate study of a sycamore by John Ruskin, and John Martin's watercolor landscape of his native Hen-shaw—a work regarded by experts as Martin's most important drawing currently in the United States. However, serious gaps in this area of the collection make it difficult to tell the evolutionary story of the quintessentially British tradition of watercolor painting.



Significant strides recently have been taken toward improving the CMA's holdings of English drawings. Last year the museum acquired Thomas Gainsborough's *A Herdsman with Three Cows by an Upland Pool*, from the mid-1780s. This jewel-like work anticipates the strength of 19th-century British watercolors while simultaneously encapsulating Gainsborough's love of nature and experimentation. The drawing reveals an informal side of the artist, more generally known for his highly finished oil portraits of the English gentry. Landscapes fascinated Gainsborough throughout his career, and his drawings of the English countryside are among the most spontaneous, forward-looking works in his entire artistic output. Generally not intended as records of specific sites, Gainsborough's landscape drawings are instead more private works of art in which he indulged in a poetic, highly personal response to nature.

In *A Herdsman with Three Cows by an Upland Pool*, Gainsborough virtually obliterates the distinction between painting and drawing. He worked in an experimental combination of watercolor, ink, oil, and chalk on paper, almost as though using a canvas. The technique produced a tremendously rich effect, typical of his late, expressive style. At the center of the composition is a livestock tender with three cows resting by a pool of water. Wind-tossed trees frame the figure and his charges, a mountain view in the distance. Gainsborough worked the clouds with a combination of oil paint and Bristol lead white chalk, producing a heavily textured sky filled with movement and rhythm. John Hays, author of the catalogue raisonné of Gainsborough's drawings, said of this watercolor: "If Gainsborough's early works show the promise of a highly sensitive young artist, this sheet, done when the artist was nearly 60, shows that promise amply fulfilled."

John White Abbott (British, 1763–1851). *Near New Bridge on the Dart Devon*, 1800. Watercolor; sheet: 17.9 x 26.9 cm; image: 16 x 24.8 cm. Gift of the Painting and Drawing Society of the Cleveland Museum of Art 2005.200





This watercolor belonged to a group of 14 drawings spanning the length of Gainsborough's career which the artist presented to his friend Goodenough Earl. Gainsborough probably met this Somersew squire while living in Bath, and stayed at his friend's estate, Barton Grange, in 1782. The 14 drawings, which came to be known as "the Barton Grange drawings," are among the most highly prized in Gainsborough's oeuvre. A *Herdsmen with Three Cows*, a significant addition to the museum's collection of British works on paper, provides an artistic context for other English landscape watercolors in the collection by artists who followed Gainsborough, such as Turner, Martin, Ruskin, and John Robert Cozens.

In 2005, the Painting and Drawing Society of the Cleveland Museum of Art made an important gift that greatly augmented the museum's collection of British watercolors. The society gen-

Peter De Wint (British, 1784–1849).  
*Neath Abbey*, c. 1822. Watercolor; 16  
x 23.2 cm. Gift of the Painting and  
Drawing Society of the Cleveland  
Museum of Art 2005.198



erously donated funds used to purchase four drawings: Michael Angelo Rooker's *Inside the East End of Nettley Abbey*, 1794; John White Abbott's *Near New Bridge on the Dart Devon*, 1800; Peter De Wint's *Neath Abbey*, c. 1822; and David Cox's *On the Thames*, c. 1820. These four works on paper (from a private collection in Cleveland) marvelously exemplify English watercolor tradition during the first quarter of the 19th century.

The drawings by Rooker and De Wint evince the Romantic fondness for ruins. A scene painter at the Royal Theater in London as well as a watercolorist, Rooker embarked each autumn upon a sketching tour throughout England and Wales. Unrivaled in his ability to represent architectural detail, his topographical watercolors are more minutely detailed than those of any other artist of his generation. Rooker made several watercolors of Nettley Abbey; this preparatory sketch dated October 7, 1794, was a study for a larger drawing of the same subject. The ruined abbey was such a popular notion in Romantic England that, in the same year, a melodramatic play entitled *Nettley Abbey* was produced at Covent Garden. De Wint, one of the most prolific and highly praised watercolorists of his age, was unsurpassed in his representation of rural life in the English countryside. In *Neath Abbey*, De Wint depicted the ruins of a church in South Wales. This drawing is typical of the artist's



essentially nostalgic work, conjuring an age of plenty in pre-industrialized England.

Although a surgeon and apothecary by profession, John White Abbott was a keen amateur artist who took lessons from Francis Towne and frequently exhibited at the Royal Academy. He adopted his teacher's technique of bold pen outlines and monochromatic washes in his drawings, which were topographically accurate while extremely sensitive to the effects of light. Abbott's work is a quintessential example of the intense exploration of the landscape by English artists of the late 18th and early 19th centuries. His drawings are often inscribed on the reverse with the names of the places they represent. This sheet, inscribed "Near New Bridge on the Dart Devon, 1800," glitters with remarkably fresh hues. The drawing depicts the piled rocks of Leigh Tor, a famous site in South Devon that affords an excellent view of the River Dart.

David Cox occasionally painted in oil but primarily devoted himself to watercolor. Cox's early monochromatic drawings reveal the influence of his teacher, John Varley. After 1820 Cox focused more on color, eventually achieving a free and bold handling of the medium that had its nearest contemporary parallel in the work of John Constable. Much of the vigor that characterizes Cox's landscapes lay in his vivid portrayal of nature's moods, such as the sensation of blustery winds and the reflective quality of smooth water evident in *On the Thames*. Following the deaths of De Wint in 1849 and Turner in 1851, Cox was perceived as the last link with the great tradition of British watercolor painting. Although his work's modernity and freedom were only gradually appreciated, his influence was long lasting—and many artists of the next generation owed their initial inspiration to Cox. ■■■



David Cox (British, 1783–1859). *On the Thames*, c. 1820. Watercolor; overall: 19.8 x 27.1 cm. Gift of the Painting and Drawing Society of the Cleveland Museum of Art 2005.201

Michael Angelo Rooker (British, 1746–1801). *Inside the East End of Nettley Abbey*, 1794. Graphite with gray wash; 23.5 x 30.2 cm. Gift of the Painting and Drawing Society of the Cleveland Museum of Art 2005.199





# Portfolio

## The restoration of the 1916 south building



CLOCKWISE FROM UPPER LEFT:  
Light streams into the former Asian  
galleries; wall excavations reveal  
how far the museum has come since  
its early days when a gallery could be  
labeled "Miscellaneous Paintings";  
old stone and new utilities in the  
former lower lobby; Skylights over  
the Rotunda, blocked for decades by  
improvised storage areas, once again  
illuminate this gracious space.

The exhaustive top-to-bottom restoration of the landmark 1916 south building, to be completed late this summer, has taken every part of the original building to the bare walls or beyond. Now, the long work of balancing climate systems and reinstalling art in the galleries is set to begin. The main level will reopen to the public in June 2008. 🏠

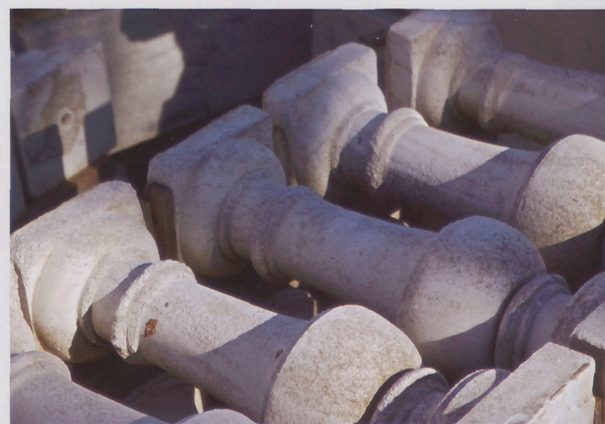




CLOCKWISE FROM ABOVE:  
The 1916 building is visible from a new east wing tower; restored skylights begin to emerge from the protective temporary roof; members of the Womens Council enjoy a hard-hat tour of the construction site in May; stonework from the south terrace is carefully stored while exterior work proceeds; capital campaign supporters Richard J. Blum and Harriet L. Warm get a sneak peek at the restored skylights in the 17th- and 18th-century Dutch painting gallery with director Timothy Rub.



Howard Agresti





## Members Audit CWRU Classes

For \$200, CMA members may sit in on these Case Western Reserve University art history classes. Register through the Ticket Center.

### Fall Classes

August 27–December 7

ARTH 101 *Pyramids to Pagodas*. Henry Adams. MWF 10:30–11:20 (CWRU campus).

ARTH 260 *Art in the Age of Grandeur*. Catherine Scallen. T TH 10:00–11:15 (CWRU campus).

ARTH 393/493 *Contemporary Art: Andy Warhol*. David Carrier. T 5:45–8:15 (at CIA).

ARTH 350/450 *Issues in Medieval Art*. Virginia Brilliant. F 2:00–4:30.

## Talks to Go

### A Masterpiece in the Making

Join us as the Cleveland Museum of Art builds for the future. Enjoy free talks by our museum volunteer docents for your community group at your location. The presentation introduces the museum's \$258 million renovation and expansion, and gives a preview of what is coming as the CMA expands its spaces for collections as well as educational and public programs. To request a speaker, call Sarah Dagy at 216-707-2458.



Alvin Langdon Coburn. *Grand Canyon*, 1911. Platinum print, 41 x 31.4 cm. John L. Severance Fund 2002.51

## Lecture Series

These free public lectures complement both the *Ansel Adams: A Legacy* and *Icons of American Photography* exhibitions.

### Ansel Adams:

#### Working with the Master

Wednesday, July 11, 6:00. Aitken Auditorium, Cleveland Institute of Art. Alan Ross, photographer.

#### Kindred Spirits: American Painters and Photographers

Wednesday, August 8, 6:00. Recital Hall. Mark Cole, CMA.

### American Icons:

#### The Building of a Collection

Wednesday, August 22, 6:00. Recital Hall. Tom Hinson, CMA.

### Class Fees

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.

## Adult Lecture Courses

These courses offer a survey of the visual arts with an emphasis on understanding art through form, content, and cultural context, while drawing particular attention to important works from the museum collection.

### Art Appreciation: An Introduction to the History of Art

7 Wednesdays, September 12–October 24, 10:00–11:30 at B-W East.

\$140, CMA members \$110; individual session tickets \$25, CMA members \$20.

Topics include:

Sept 12 *Greek and Roman*

Sept 19 *Early Christian*

Sept 26 *Romanesque and Gothic*

Oct 3 *Italian Renaissance*

Oct 10 *Northern Renaissance and Baroque*

Oct 17 *Southern Baroque*

Oct 24 *18th-Century France*

## Art to Go

Art to Go is taking reservations now for the 2007–08 school year!

CMA staff and trained volunteers visit area classrooms, libraries, and community centers with genuine works of art in suitcase presentations. Grouped according to themes, these supervised presentations allow students to don gloves and handle works of art sometimes thousands of years old. Lively discussions augment classroom curricula and revolve around the objects' historical and cultural contexts. Works of art are in various media, including ceramics, textiles, prints, stone, wood, and metal. Visit [clevelandart.org](http://clevelandart.org) to view a list of presentations and registration information soon, because Art to Go sessions for the year fill very quickly. First come, first served! No cost for Cleveland Municipal Schools.

## For Families

### Take 2!

Sunday, August 5, 1:00–4:00.

Enjoy free hands-on art activities and special exhibition tours of *Icons of American Photography*. Make a zoetrope and learn how to combine a sequence of still photographs to simulate motion in *Moving Pictures*. Come to the *Take It Apart* workshop and find out what the inside of a camera looks like. Children under 12 must be accompanied by an adult. For more information, call the Youth and Family Programs Hotline, 216-707-2182.

### Black and White and Everything in Between

Two-class series on Sundays, July 29 and August 5, 2:00–3:30.

Express yourself in front of the camera or behind it! Families visit both photography exhibitions at the CMA and CIA. Bring a digital camera if you have one. Fees per two-week class: \$15 per person. All children (at least 5 years old) must be accompanied by a registered adult. Advance registration required by July 18; space limited to 20.



## Gallery Talks

Free gallery talks for *Ansel Adams* meet at 1:30 at the CIA entrance to the exhibition. *Icons of American Photography* gallery talks meet at 1:30 at the CMA information desk. Please reserve free ticket for the *Icons* exhibition.

### Ansel Adams (at the CIA)

Saturdays, June 2, June 16, June 30, August 11; Thursdays, June 7, June 21, July 5, July 19, August 2, August 16.

### Icons of American Photography

Sundays, July 1, July 15, July 29, August 12, August 26, September 2, September 16; Wednesdays, July 11, July 25, August 8, August 22, September 5.

### Teacher Resource Center

*Photography in Focus*

Wednesday–Friday, August 1–3.

Three days of intensive workshops explore the art of photography through studio projects, lectures, and workshops. The entire series can be taken for one graduate credit hour. For more information, including a listing of specific workshops, go to [clevelandart.org](http://clevelandart.org).

## Community Arts in the Community

Enjoy Community Arts artists and performers throughout the summer at area events. In Cleveland Heights, take in Panic Steel Ensemble at the **Cedar-Lee District Festival** 12/July and art activities at the **Coventry Art Festival** 16/August. Stilters perform at the **Bedford Art Festival** 21/July and giant puppets at the **Burning River Fest** 11/August. Panic Steel Ensemble performs at **UCI Wade Oval Wednesday** on 1/August. Then, as part of **Sparx Street Beats**, Panic makes music at BP Plaza 10/August and also performs on East 4th St. 30/August. Check [clevelandart.org](http://clevelandart.org) for more appearances.

## Chalk Festival

Don't miss the 18th annual Chalk Festival on Saturday and Sunday, September 15 and 16.



## Coming in September

### Action/Reaction

#### The Artistic Friendship of Jackson Pollock and Herbert Matter

Lecture by Ellen G. Landau  
Sunday, September 23, 2:00 at Murch Auditorium of the Cleveland Museum of Natural History.

The Womens Council Speakers Series Committee welcomes Dr. Ellen G. Landau, the Andrew W. Mellon Professor of the Humanities at Case Western Reserve University. She has taught in the CMA/CWRU Joint Program in Art History since 1982, with courses specializing in 20th-century American and European art and theory, particularly Abstract Expressionism. Considered the leading expert on Jackson Pollock, she wrote the definitive book on the artist, published in 1989.

Landau's lecture explores the personal and artistic interrelationship between Pollock and noted Swiss-born photographer and graphic designer Herbert Matter. Compelling visual and documentary evidence traces the critically important chain of influence between these two creative individuals.

Tickets available through the Ticket Center. \$20, CMA members \$10, students \$5.

Above: *Herbert Matter Self-Portrait with Pontresina Poster*, c. 1939

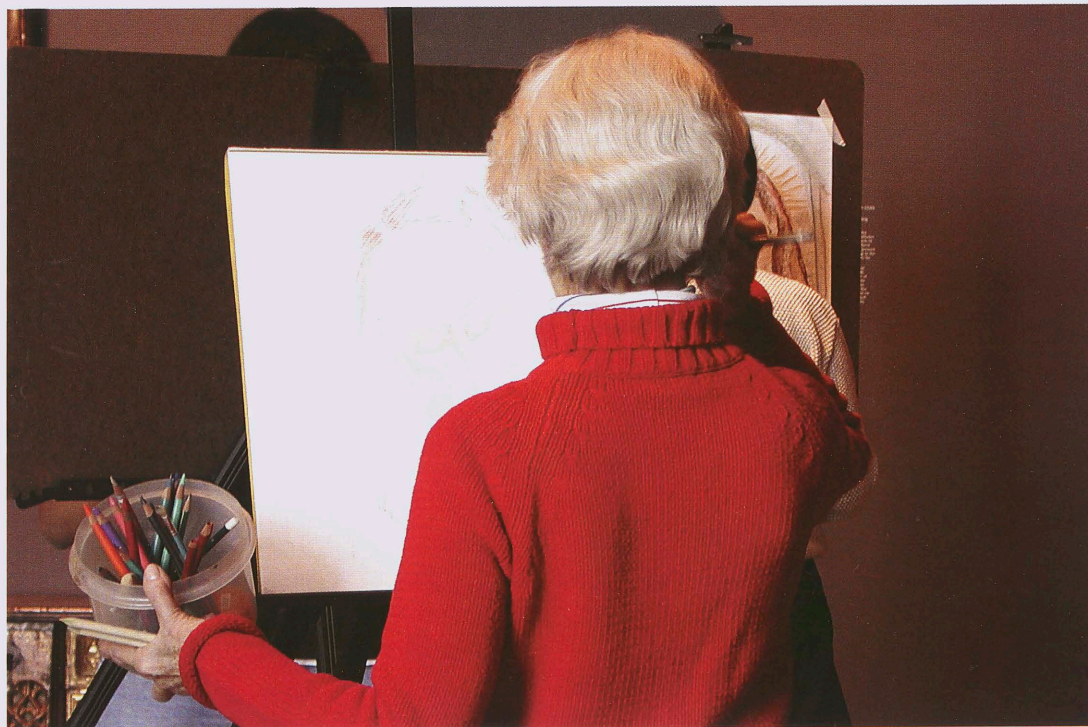
*Jackson Pollock at Art of This Century Gallery*, 1947

Photographs by Herbert Matter, courtesy Alex Matter



Panic Steel Ensemble performs at many Community Arts events.





## Adult Studios

The adult studio program offers patrons, from the beginner to the advanced, the chance to learn from professional artists in small classes that ensure individual attention. Sign up now for fall sessions.

### Drawing and Painting from Life

8 Fridays, September 7–October 26, 10:00–12:30 and 6:00–8:30.

Still-life and live models provide the ideal challenge for artists to progress in oil and various drawing media. Susan Gray Bé, instructor. \$180, CMA members \$144; supplies \$60 for first-time students; \$15 partial model fee.

### Composition in Oil

8 Wednesdays, September 5–October 24, 10:00–12:30 and 6:00–8:30.

Balance of color, pattern, contrast, texture, and form can strengthen composition in oil. Beginner to experienced. Susan Gray Bé, instructor. \$180, CMA members \$144; supplies \$60 for first-time students.

### Introduction to Drawing

6 Tuesdays, September 4–October 9, 10:00–12:30.

Practice drawing: line, tone, perspective, and composition. Using exercises from Dr. Betty Edwards's *Drawing on the Right Side of the Brain* and more, learn new ways of seeing and representing on paper. This class is for beginners to those with some drawing experience. Kate Hoffmeyer, instructor. \$135, CMA members \$108; supply list provided at registration.

### Chinese Brush Painting

8 Tuesdays, September 4–October 9, 1:00–3:30.

Use a Chinese bamboo-handle brush to create stylized expressions of form, shade, and texture. Without tracing or sketching on paper, the brushwork controls the flow of ink to achieve spontaneity and freedom. Mitzi Lai, instructor. \$180, CMA members \$144; supply list provided at registration.

### Printmaking

5 Wednesdays, September 12–October 10, 6:00–8:30.

Explore the fundamentals of this medium. For all levels of drawing experience. Kate Hoffmeyer, instructor. \$113, CMA members \$90.

### Advanced Watercolor

10 Wednesdays, September 12–November 14, 9:30–12:00. Community Arts Building, 1843 Columbus Road.

Designed for intermediate to advanced-level watercolorists, classes are planned for both assigned and self-directed paintings. Limited space. Jesse Rhinehart, instructor. \$225, CMA members \$180.

### Beginning Watercolor

10 Thursdays, September 13–November 15, 9:30–12:00. Community Arts Building, 1843 Columbus Road.

Suitable for beginning to intermediate watercolorists, the class focus is the understanding of materials, color mixing, and basic composition with complementary exercises. More advanced painters are welcome and will be accommodated. Jesse Rhinehart, instructor. \$225, CMA members \$180.

### Watercolor in the Evening

10 Wednesdays, September 12–November 14, 6:00–8:30. Community Arts Building, 1843 Columbus Road.

Suitable for watercolorists of all levels of experience, this class includes an introduction to watercolor materials, color mixing, and basic composition with complementary exercises. Advanced-level painters are encouraged and will have more time for self-directed projects. Jesse Rhinehart, instructor. \$225, CMA members \$180.

### Drawing

10 Wednesdays, September 12–November 14, 1:00–3:30. Community Arts Building, 1843 Columbus Road.

Draw from the environment and from live, draped models. Techniques include pencil, charcoal, conté, and pastels, taught in rotation throughout the year. All levels of experience are welcome. Jesse Rhinehart, instructor. \$225, CMA members \$180.

### Class Fees

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.



## Coming This Fall

### VIVA! & Gala Around Town Returns for a Third Year

"Once again the VIVA! and Gala Around Town is expanding our musical horizons." —WCPN Radio

After a season with 11 sold-out performances and near-capacity crowds at the rest, the highly acclaimed VIVA! & Gala Around Town series kicks off its third season on September 29 with the 25-member Tango Buenos Aires direct from Argentina.

Witness 16 exhilarating performances from 14 countries as they shine on 10 venues around town, and discover why our audiences love attending them.

Full series details to be announced soon, so watch your mailboxes for season announcements and brochures. Remember, subscribers receive priority by having the first opportunity to secure the best seats, but—as with last season—concerts tend to sell out, so be sure to send in your orders early!

New subscriptions on sale to CMA members beginning August 3, and to the general public August 14.

Visit [clevelandart.org/viva](http://clevelandart.org/viva) for the most up-to-date info.



Noche Flamenca



Hilary Hahn



Sō Percussion



Music of Central Asia



## Midsummer Movies

July's films range from return engagements for four international favorites to the first Cleveland showings of three new movies—one accompanied by its maker! Unless noted, admission to each film is now \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher. Panorama vouchers, in books of ten, now cost \$55, CMA members \$45. Lecture Hall.

### Avenue Montaigne

Friday, July 6, 7:00.

(France, 2006, color, subtitles, 35mm, 106 min.) directed by Danièle Thompson, with Cécile De France, Claude Brasseur, and Sydney Pollack. France's submission for this year's foreign film Oscar is a delightful, touching comedy about a young Parisian waitress and her accidental entrée into the seductive worlds of art, theater, music, and film.

### The Tiger and the Snow

Wednesday, July 11, 7:00.

(Italy, 2005, color, subtitles, 35mm, 110 min.) directed by Roberto Benigni, with Benigni, Jean Reno, Nicoletta Braschi, and Tom Waits. Back by popular demand is one of our biggest spring crowd-pleasers! Roberto Benigni's new romantic comedy is set during the early days of the current Iraq War and tells of an Italian poet (Benigni) who sneaks into the war-torn country to rescue the woman of his dreams. A blend of laughs, horrors, love, and sentiment—like his Oscar-winning *Life Is Beautiful*.

### Kristin Ohlson in Person!

#### The Beauty Academy of Kabul

Friday, July 13, 7:00.

(USA, 2004, color, subtitles, 35mm, 74 min.) directed by Liz Mermin, with Deborah Rodriguez. Kristin Ohlson, Cleveland-based co-author of the bestselling nonfiction book *Kabul Beauty School: An American Woman Goes Behind the Veil*, will discuss the book's other author and subject, Deborah Rodriguez, and the salon and beauty school Rodriguez co-founded in post-Taliban Afghanistan after a screening of this recent documentary.

### Special Advance Screening!

#### Goya's Ghosts

Wednesday, July 18, 6:45.

(Spain, 2006, color, 35mm, 114 min.) directed by Milos Forman, with Javier Bardem, Natalie Portman, and Stellan Skarsgård. The lavish and visually stunning new film from the director of *Amadeus* focuses on an official of the Spanish Inquisition who sees his fortunes rise and fall from the time of Goya to the advent of



*The Beauty Academy of Kabul*

### Sacco and Vanzetti

Friday, July 20, 7:00.

(USA, 2006, color, Beta SP, 80 min.) directed by Peter Miller, with Arlo Guthrie, Studs Terkel, and Howard Zinn. This new documentary thoroughly examines the notorious case of two Italian immigrant anarchists who were executed in 1927 Boston for a murder they did not commit. The story has chilling parallels to our own terrorism-obsessed times. "A concise yet passionate history lesson whose relevance could not be timelier" —*Variety*. Cleveland premiere.



Filmmaker Steven John Ross will discuss Winslow Homer: *Society and Solitude* after the screening. *Early Morning After a Storm at Sea* (1902, Gift from J. H. Wade 1924.195) is among the Cleveland paintings featured.

*Will*, is the subject of two recent biographies. In this mammoth biopic, the feisty, evasive Riefenstahl (then in her 90s) looks back on her long career as dancer, athlete, movie star, filmmaker, photographer, and lightning rod. Includes many clips from her classic films.

### Filmmaker in Person!

#### Winslow Homer:

#### Society and Solitude

Friday, July 27, 6:30.

(USA, 2007, color, Beta SP, 110 min.) directed by Steven John Ross. Two of the CMA's Winslow Homer paintings are featured prominently in this new documentary, the first feature-length movie about the popular, celebrated American painter and illustrator. Filmmaker Steven John Ross will answer audience questions after the screening.



*Goya's Ghosts*

Napoleon. In English. Rated R. Special admission \$10, CMA members, seniors, and students \$7; no Panorama vouchers or passes; proceeds benefit CMA film program. Special thanks to Heath Shapiro, IDP Distribution. *Goya's Ghosts* opens at the Cedar-Lee Theatre on August 3.

### The Wonderful, Horrible Life of Leni Riefenstahl

Wednesday, July 25, 5:30.

(France/Britain/Germany/Belgium, 1993, color/b&w, subtitles, 35mm, 180 min.) directed by Ray Müller. The ever-controversial Leni Riefenstahl (1902–2003), who directed electrifying propaganda films for Hitler like *Triumph of the*



*Avenue Montaigne*



## Masters of American Cinematography

In August, as a complement to *Icons of American Photography*, we take a look at another breed of American photographer: the motion picture cameraman. Classic films from nine decades spotlight the work of some of America's greatest DPs (directors of photography)—after a superb, clip-laden documentary, *Visions of Light: The Art of Cinematography*, lays the groundwork. The series concludes with a special in-person appearance by veteran cinematographer Stefan Czapsky. All films will be shown in their original 35mm—no diminishment of visual quality via video or DVD!

Admission to each film is \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher. Panorama vouchers, in books of ten, can be purchased at the Ticket Center for \$55, CMA members \$45. Lecture Hall.

### Visions of Light: The Art of Cinematography

Wednesday, August 1, 7:00.

(USA/Japan, 1992, color/b&w, 35mm, 90 min.) directed by Arnold Glassman, Todd McCarthy, and Stuart Samuels. Co-produced by the American Film Institute and the American Society of Cinematographers, this prizewinning documentary looks at the evolution of motion picture photography during the 20th century. Features interviews with prominent DPs and more than 100 film clips.



### Queen Christina

Friday, August 3, 7:00.

(USA, 1933, b&w, 35mm, 97 min.) directed by Rouben Mamoulian, with Greta Garbo and John Gilbert. Born in Cleveland in 1895, William H. Daniels was known as "Garbo's cameraman." He shot this classic, widely regarded as Garbo's best, in which she plays a 17th-century Swedish queen willing to sacrifice all for love.

### The Last Command

Wednesday, August 8, 7:00.

(USA, 1928, b&w, silent, 35mm, 88 min.) directed by Josef von Sternberg, with Emil Jannings and William Powell. A proud Tsarist general is reduced to working as an extra in a Hollywood film about the Russian revolution in this bitter, ironic drama shot by the distinguished Bert Glennon. Jannings won the first Best Actor Oscar. Live piano accompaniment by Sebastian Birch. New 35mm print!

### Sweet Smell of Success

Friday, August 10, 7:00.

(USA, 1957, b&w, 35mm, 96 min.) directed by Alexander Mackendrick, with Burt Lancaster and Tony Curtis. The great James Wong Howe shot this acrid drama about a powerful Broadway gossip columnist and the toadying press agent who will do anything to win his favor. Co-written by Clifford Odets.

### Double Indemnity

Wednesday, August 15, 7:00.

(USA, 1944, b&w, 35mm, 106 min.) directed by Billy Wilder, with Fred MacMurray, Barbara Stanwyck, and Edward G. Robinson. In this fa-

### Queen Christina



mous *film noir*, an insurance agent conspires with a glamorous woman to kill her husband and collect. Cinematography by John Seitz. Co-written by Raymond Chandler.

### Wuthering Heights

Friday, August 17, 7:00.

(USA, 1939, b&w, 35mm, 103 min.) directed by William Wyler, with Merle Oberon, Laurence Olivier, and David Niven. Gregg Toland, the influential cinematographer best known for his work on *Citizen Kane*, also shot this atmospheric, wildly romantic film version of Emily Brontë's love story, and won an Oscar for it.

### In Cold Blood

Wednesday, August 22, 6:30.

(USA, 1967, b&w, 35mm, 134 min.) directed by Richard Brooks, with Robert Blake and Scott Wilson. Two petty criminals senselessly murder a Kansas farm family in this artfully photographed (by Conrad Hall) film version of Truman Capote's "nonfiction novel." New 35mm scope print! Adults only!

### McCabe and Mrs. Miller

Friday, August 24, 6:45.

(USA, 1971, color, 35mm, 121 min.) directed by Robert Altman, with Warren Beatty and Julie Christie. A small-time gambler partners with an opium-addicted madam to open a brothel in a booming Northwest mining town early in the 20th century. This melancholy western features ethereal cinematography by the great Vilmos Zsigmond. Rated R.

### The Purple Rose of Cairo

### The Purple Rose of Cairo

Wednesday, August 29, 7:00.

(USA, 1985, color/b&w, 35mm, 82 min.) directed by Woody Allen, with Mia Farrow and Jeff Daniels. "Prince of darkness" Gordon Willis (*The Godfather*) shot this bittersweet 1930s fantasy in which a matinee idol walks off the screen and into the sad, lonely life of a movie-mad housewife.



*Double Indemnity*

### Cinematographer Stefan Czapsky in Person!

#### Edward Scissorhands

Friday, August 31, 6:30.

(USA, 1990, color, 35mm, 100 min.) directed by Tim Burton, with Johnny Depp, Winona Ryder, Dianne Wiest, and Vincent Price. Cleveland-born, CWRU-educated cameraman Stefan Czapsky (whose credits include *The Thin Blue Line*, *Batman Returns*, *Ed Wood*, and the recent *Blades of Glory*) will answer audience questions after a screening of a modern classic that he shot. The film is a touching romantic fantasy about a sensitive, man-made boy who lives in a gloomy mansion and has shears for hands.





Even as the museum renovation and expansion project continues, the outdoor courtyard remains available for use this summer. Don't miss hearing some of your favorite local musicians in the relaxed setting from 5:00 to 9:00 every Wednesday and Friday evening. Dinner is available from the Museum Café, and beer, wine, and other refreshments are for sale at bars outside. The museum parking garage is closed for renovation; additional parking is available at other University Circle institutions (fee) and along the street (free many places after 6:00).

**June 27**  
Harry Bacharach (blues/jazz)

**June 29**  
Mo Mojo Mama Band (zydeco)

**July 4**  
CLOSED

**July 6**  
Haywire (rockabilly)

**July 11**  
Nighthawk (jazz)

**July 13**  
Blue Lunch (blues)

**July 18**  
DJ Jugoe (dance/dj)

**July 20**  
Jimiller Band (rock)

**July 25**  
Tony Carmen (classic jazz)

**July 27**  
Umojah Nation (reggae)

**August 1**  
Up Ensemble (jazz)

**August 3**  
The Kingbees (blues/jazz)

**August 8**  
JT3 (jazz guitar)

**August 10**  
Trisha O'Brien (jazz vocal)

**August 15**  
George Foley Quintet (jazz)

**August 17**  
Sammy DeLeon (salsa)

**August 22**  
Hollywood Slim Band (blues/swing/jazz)

**August 24**  
Roberto Ocasio's Latin Jazz Project (salsa)

**August 29**  
Soul Samba (jazz)

**August 31**  
Carlos Jones (reggae)



## Expansion Project Timeline

### Parking Garage Closed to October

The garage is closed until mid-October as construction proceeds on the expanded parking facility. Additional parking is available nearby in University Circle. Fees apply at all locations.

### Summer/Fall 2007

1916 building renovation done; after heating/ventilation acclimatization, art reinstallation begins.

### Winter 2008

East wing construction complete and acclimatization begins.

### Summer 2008

Galleries begin reopening in the 1916 building. Abatement/demolition of 1958 and 1983 buildings begins.

### Fall 2008

East wing special exhibition space opens. Gartner Auditorium reopens.

### Spring 2009

New east wing permanent collection galleries open.

### 2011

West wing galleries open. New courtyard opens.



## Fine Print Fair

Friday, September 28–Sunday, September 30. Attend the Print Club of Cleveland's 23rd benefit for the CMA Department of Prints at Corporate College, 4400 Richmond Road, Warrensville Heights. Fourteen dealers exhibit and sell fine prints, from old master to contemporary, plus drawings and photographs.

**Fri/28** 5:30–8:30: Opening-night preview.

**Sat/29** Fair open 10:00–5:00.  
11:00: Dr. Jane Glaubinger lectures, *Prints: The Multiple as Original*.

**Sun/30** Fair open 11:00–4:00.  
9:30: Breakfast/lecture *A Passion for Paper: Nineteenth-Century Prints and Drawings*, Dr. Eric G. Carlson. For information call 216-707-2259.

## Textile Art Alliance Fundraiser

### House, Garden, & Textile Tour

Saturday, August 25, 2:00–5:00 (rain date Sunday the 26th).

Jean Sommer invites you to tour her home and garden and enjoy her Turkish textiles. Tea, cake, and cookies on the patio. Take advantage of a 2 for 1 discount: for a donation of \$25, bring a friend, spouse, or partner for free. Contact Mary Ann with questions, 216-561-7755; [taa@clevelandart.org](mailto:taa@clevelandart.org).

### 4th Annual Wearable Art Fashion Show & Boutique

Sunday, October 21 at LaCentre, 25777 Detroit Road, Westlake.

11:00 Boutique preview shopping

1:00 Fashion show and lunch

2:30–5:00 Boutique open to the public

Tickets: Boutique only: \$5 at the door; preview boutique, fashion show, lunch, runway sales: \$40.

For advance reservations contact Leslie at 561-732-3708, [lkranz@yahoo.com](mailto:lkranz@yahoo.com); Heidi at 440-724-2136; [taa@clevelandart.org](mailto:taa@clevelandart.org).

For more information visit [www.clevelandart.org/taa](http://www.clevelandart.org/taa). This fund-raiser for the CMA is sponsored by the Textile Art Alliance.

## Member Shopping Days

### Friday–Sunday, July 13–15

#### The Museum Stores at the CMA

Mark your calendars! The semi-annual Member Shopping Days will be held July 13–15 at the CMA, including the special exhibition store. Use your special 25% members-only discount on our great selection of unique gifts, including wonderful art books, lovely jewelry, and unusual note cards.

Discount applies to regular-priced merchandise only. No discount on already reduced items. See a store representative for details.

### Museum Hours

Tuesdays, Thursdays, Saturdays,  
Sundays 10:00–5:00  
Wednesdays, Fridays  
10:00–9:00  
Closed Mondays

### Administrative Telephones

216-421-7340  
1-888-269-7829

### Website

[www.clevelandart.org](http://www.clevelandart.org)

### Ticket Center

216-421-7350 or  
1-888-CMA-0033  
Fax 216-707-6659  
Non-refundable service fees apply for phone and internet orders.

### Membership

216-707-2268  
[membership@clevelandart.org](mailto:membership@clevelandart.org)

### Museum Store

216-707-2333

### Special Events

216-707-2665

### Ingalls Library Hours

Tuesday–Friday 10:00–5:00  
Reference desk: 216-707-2530  
Closed for the month of July.

### Parking Garage Closed to October

The garage is closed until mid-October. Additional parking is available nearby in University Circle. Fees apply at all locations.

### Ohio Arts Council

A STATE AGENCY  
THAT SUPPORTS PUBLIC  
PROGRAMS IN THE ARTS

### Magazine Staff

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Gregory M. Donley, Kathleen Mills  
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Gregory M. Donley  
Photography: Howard T. Agriesti,  
David Brichford, Gregory M. Donley,  
Gary Kirchenbauer  
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Production: Charles Szabla

### Questions? Comments?

Magazine:  
[magazine@clevelandart.org](mailto:magazine@clevelandart.org)  
General museum:  
[info@clevelandart.org](mailto:info@clevelandart.org)



\$ Admission fee    R Reservation required    T Exhibition ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
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1

**Gallery Talk 1:30**  
*Icons of American Photography*

2

3

4

5

**Gallery Talk 1:30**,  
Cleveland Institute of  
Art Reinberger Gallery.  
*Ansel Adams: A Legacy*

6

**Courtyard Music**  
5:30–8:30 *Haywire*  
(rockabilly)  
**Film 7:00** *Avenue*  
*Montaigne* \$

7

8



*The Tiger and  
the Snow*

11

**Gallery Talk 1:30**  
*Icons of American  
Photography*  
**Courtyard Music** 5:30–  
8:30 *Nighthawk* (jazz)  
**Lecture 6:00**, Cleve-  
land Institute of Art  
Aitken Auditorium.  
*Ansel Adams: Working  
with the Master*, Alan  
Ross, photographer  
**Film 7:00** *The Tiger and  
the Snow* \$

12

**Community Arts Event**  
6:30–8:30 *Cedar-Lee  
District Festival*. Panic  
Steel Ensemble

13

**Courtyard Music**  
5:30–8:30 *Blue Lunch*  
(blues)  
**Film 7:00** *The Beauty  
Academy of Kabul* with  
author Kristin Ohlson  
in person \$

14

15

**Gallery Talk 1:30**  
*Icons of American  
Photography*

16

17

18

**Courtyard Music**  
5:30–8:30 *DJ Jugoe*  
(dance/dj)  
**Film 6:45** *Goya's  
Ghosts* \$

19

**Gallery Talk 1:30**,  
Cleveland Institute of  
Art Reinberger Gallery.  
*Ansel Adams: A Legacy*

20

**Courtyard Music**  
5:30–8:30 *Jimiller Band*  
(rock)  
**Film 7:00** *Sacco and  
Vanzetti* \$

21

**Community Arts Event**  
11:30–1:30 *Bedford Art  
Festival*. Stilts

22

23

24

25

**Gallery Talk 1:30**  
*Icons of American  
Photography*  
**Film 5:30** *The  
Wonderful, Horrible Life  
of Leni Riefenstahl* \$  
**Courtyard Music**  
5:30–8:30 *Tony Carmen*  
(classic jazz)

26

27

**Courtyard Music** 5:30–  
8:30 *Umojah Nation*  
(reggae)  
**Film 6:30** *Winslow  
Homer: Society and  
Solitude* with film-  
maker Steven John Ross  
in person \$

28

29

**Gallery Talk 1:30**  
*Icons of American  
Photography*

30

31

**Families Learning To-  
gether 2:00–3:30** *Black  
and White and Every-  
thing in Between* \$ R





\$ Admission fee    R Reservation required    T Exhibition ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
			<b>1</b> <b>Teacher Resource Center Class Begins</b> <i>Photography in Focus</i> \$ R <b>Courtyard Music</b> 5:30–8:30 <i>Up Ensemble</i> (jazz) <b>Community Arts Event</b> 6:00–9:00 UCI Wade Oval Wednesday. Panic Steel Ensemble <b>Film</b> 7:00 <i>Visions of Light: The Art of Cinematography</i> \$	<b>2</b> <b>Gallery Talk</b> 1:30, Cleveland Institute of Art Reinberger Gallery. <i>Ansel Adams: A Legacy</i>	<b>3</b> <b>Courtyard Music</b> 5:30–8:30 <i>The Kingbees</i> (blues/jazz) <b>Film</b> 7:00 <i>Queen Christina</i> \$	<b>4</b>
	<b>5</b> <b>Photo Family Day</b> 1:00–4:00 <b>Families Learning Together</b> 2:00–3:30 <i>Black and White and Everything in Between</i> \$ R	<b>6</b>	<b>7</b>	<b>8</b> <b>Gallery Talk</b> 1:30 <i>Icons of American Photography</i> <b>Courtyard Music</b> 5:30–8:30 JT3 (jazz guitar) <b>Lecture</b> 6:00 <i>Kindred Spirits: American Painters and Photographers</i> , Mark Cole <b>Film</b> 7:00 <i>The Last Command</i> \$	<b>9</b>	<b>10</b> <b>Community Arts Event</b> 12:00–2:00 BP Plaza Downtown. Sparx Street Beats. Panic Steel Ensemble <b>Courtyard Music</b> 5:30–8:30 <i>Trisha O'Brien</i> (jazz vocal) <b>Film</b> 7:00 <i>Sweet Smell of Success</i> \$
<b>12</b> <b>Gallery Talk</b> 1:30 <i>Icons of American Photography</i>	<b>13</b>	<b>14</b>	<b>15</b> <b>Courtyard Music</b> 5:30–8:30 <i>George Foley Quintet</i> (jazz) <b>Film</b> 7:00 <i>Double Indemnity</i> \$	<b>16</b> <b>Gallery Talk</b> 1:30, Cleveland Institute of Art Reinberger Gallery. <i>Ansel Adams: A Legacy</i> <b>Community Arts Event</b> 6:00–9:00 Coventry Village Art Festival. Art activities	<b>17</b> <b>Courtyard Music</b> 5:30–8:30 <i>Sammy DeLeon</i> (salsa) <b>Film</b> 7:00 <i>Wuthering Heights</i> (1939) \$	
<b>19</b>	<b>20</b>	<b>21</b>	<b>22</b> <b>Gallery Talk</b> 1:30 <i>Icons of American Photography</i> <b>Courtyard Music</b> 5:30–8:30 <i>Hollywood Slim Band</i> (blues/swing/jazz) <b>Lecture</b> 6:00 <i>American Icons: The Building of a Collection</i> , Tom Hinson <b>Film</b> 6:30 <i>In Cold Blood</i> \$	<b>23</b>	<b>24</b> <b>Courtyard Music</b> 5:30–8:30 <i>Roberto Ocasio's Latin Jazz Project</i> (salsa) <b>Film</b> 6:45 <i>McCabe and Mrs. Miller</i> \$	<b>25</b>

**26**  
**Gallery Talk** 1:30  
*Icons of American Photography*



**29**  
**Courtyard Music** 5:30–8:30 *Soul Samba* (jazz)  
**Film** 7:00 *The Purple Rose of Cairo* \$

**30**  
**Community Arts Event**  
 5:30–7:30 Sparx Street Beats. East 4th St. Panic Steel Ensemble

**31**  
**Courtyard Music**  
 5:30–8:30 *Carlos Jones* (reggae)  
**Film** 7:00 *Edward Scissorhands* with cinematographer Stefan Czapsky in person \$

Edward Scissorhands





# THE CLEVELAND MUSEUM OF ART

In University Circle  
11150 East Boulevard  
Cleveland, Ohio 44106-1797

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postage paid at  
Cleveland, Ohio

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Do Not Delay**

## Exhibitions and Selected Loans

### At the Museum

#### **Icons of American Photography** Through September 16.

The photography collection of the Cleveland Museum of Art is a highly selective group of masterworks spanning the history of the medium. This exhibition gathers 116 iconic photographs from the museum's remarkable holdings of American photography from 1850 to 1960, illustrating the development of an art form and a nation in one exhibition.

#### **Building for the Future**

Through summer 2008. Learn all about the museum's renovation and expansion project through photographs, drawings, floor plans, video, text, and a large-scale model of the museum complex as it will look on completion of the project in 2011.

Across the street:

Cross East Boulevard and see *Ansel Adams: A Legacy* at the Cleveland Institute of Art through August 19.



COVER (DETAIL) AND BELOW:

W. Eugene Smith. *Devil Goggles*, 1955–56. Gelatin silver print, 34.5 x 24.4 cm. Andrew R. and Martha Holden Jennings Fund 1988.62. © 1955, 2007 The Heirs of W. Eugene Smith



### World Tour

#### **Vancouver Art Gallery**

Vancouver, British Columbia. Through September 16. *Monet to Dali: Modern Masters from the Cleveland Museum of Art*.

#### **Bavarian National Museum**

Munich, Germany. Through September 16. *The Cleveland Museum of Art: Masterworks from 300 to 1550*.

### Around Town

#### **Cleveland Institute of Art**

Through August 19. See more than 100 images spanning the career of Ansel Adams (1902–1984), the grand master of American landscape photography. The majestic vistas, intimate texture studies, portraits, and architectural views gathered here were printed by Adams late in his career as a statement of his life's work. At the Cleveland Institute of Art; co-presented by the Cleveland Museum of Art.

#### **MOCA Cleveland**

Through September 2. Anthony Caro's *Wending Back* is on view in the MOCA rotunda.

#### **Maltz Museum of Jewish Heritage**

Through July 8. *Masterpieces of European Painting from The Cleveland Museum of Art*.